ASIFA EAST

ANIMATOR

A NEWSLETTER OF THE ANIMATED ARTS

ALSO IN THIS ISSUE

"Animating for the Computer"

HIROSHIMA '94

CELEBRATING 25 YEARS OF SESAME STREET ANIMATION

THURSDAY
OCTOBER 20TH AT 6:30, NYU,
BASEMENT

OCTOBER 1994

ANNECY 95

ANNECY
ANNECY
ANNECY
ANNECY

Entry Form: Jan. 2nd
Film Sent: Feb. 15th

ASIFA EAST
THE INTERNATIONAL ANIMATED FILM SOCIETY
(NEW YORK CHAPTER)

A program of the
New York Foundation for the Arts

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Methods of Animation for the Computer

by Brian Cirulnick

Multimedia applications such as CD-ROM entertainment titles and interactive touch-screen kiosks invariably require animated sequences to convey information and involve the user in what is being presented on-screen. There are various methods of creating the animation and presenting it on the computer, but they all involve the same basic steps: AQUISITION, CAPTURE, CLEANUP, COLOR & RE-ANIMATE. I'll cover each step in as much detail as I can, presenting the various alternate routes at the same time.

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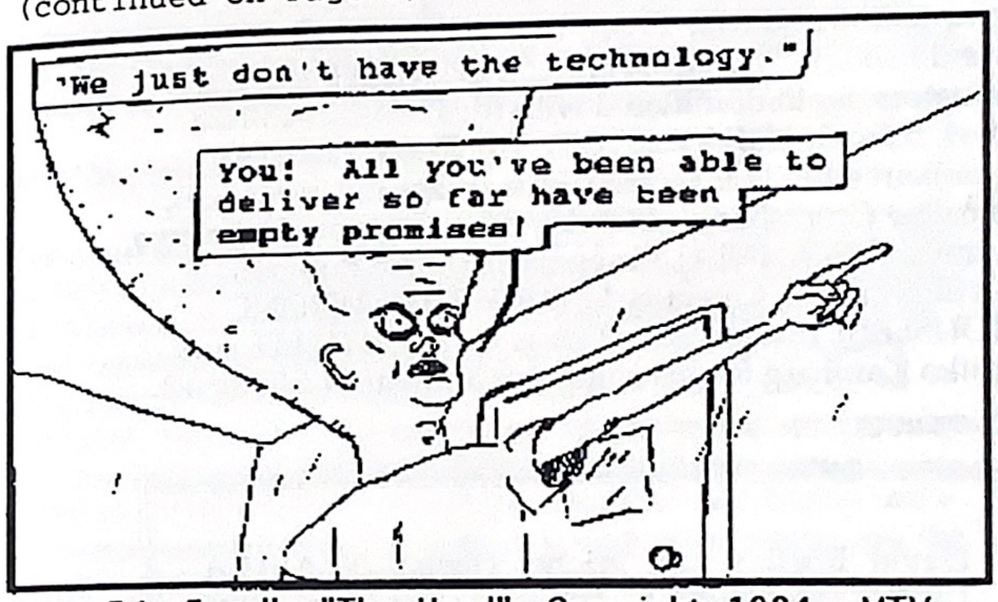


From Eric Fogel's "The Head", Copyright 1994 MTV

ASIFA EVENTS - Tentative Schedule

ANYMATOR Submission Deadlines:	SCREENINGS
	To be held at NYU, Tisch School of the Arts
November Issue: October 30	October 20, 1994
December Issue: November 30	November 29, 1994
	December 15, 1994
January Issue: December 23	January 26, 1995
	February 16, 1995

David Ehrlich

ASIFA-INTERNATIONAL REPORT

I've just returned from Hiroshima and wanted to give you an ASIFA update.

HIROSHIMA ANIMATION FESTIVAL

The Hiroshima Animation Festival was an exceptionally well-organized event. There were a number of fine screenings of Asian animation, as well as a retrospective of Faith Hubley's works. The Selection Committee had to choose 60 films for Competition out of a total of 800 films submitted, so you can imagine the high quality of the Competition's shows. Frederick Back garnered another Grand Prix for THE MIGHTY RIVER while the British animators again dominated with the Hiroshima Prize (Mark Baker's THE VILLAGE), The Debut Prize (An Vrombaut's LITTLE WOLF), First prizes in Category A, (Caroline Cruikshank's SCRATCH"), Category E, (Joanna Quinn's BRITANNIA), Category F, (Barry Purves's SCREENPLAY), Category G, (Nick Park's WRONG TROUSERS), one by Steve Dovas for his MTV I.D. and Mariko Kamberg for his computer animation, SEAFARI.

(CONTINUED ON NEXT PAGE

David Ehrlich and Michel Ocelot of ASIFA INTERNATIONAL have produced a 1995 ASIFA Calendar, featuring artwork by Bruno Bozzetto, Frederic Back, Paul Dreissen et al. The calendar will be available at museums and festivals worldwide, and is complimentary for ASIFA-International members of ASIFA-East. (In the mail, soon.) Non International ASIFA members may purchase a copy of the calendar for $10.00. Further information in next ANYMATOR

(Continued from previous Page)

ASIFA GENERAL ASSEMBLY AND ELECTION

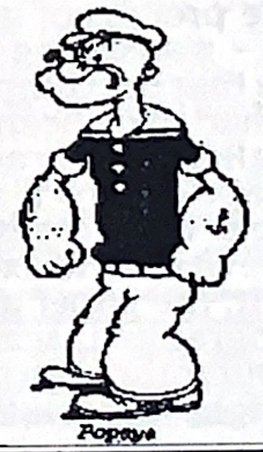
The ASIFA General Assembly and Elections were well-attended, especially considering the great distance many of our members had to travel. Including all the proxies, 455 votes were cast. There were 22 candidates, and to win election to the Board, a candidate had to be chosen by more than half the votes, in this case, 223. Eighteen candidates gained enough votes. At its first meeting, the new Board elected its officers. Michel Ocelot (France) is our new President, Bordo Dovnikovic (Croatia), our new Secreatary-General, Normand Roger and Huguette Parent (Canada) will jointly handle the Treasurey, and the Vice-Presidents are Renzo Kinosha (Japan), Jerzy Kucia (Poland), Eduard Nazarov (Russia) and myself. Because Bordo will be touring the East Coast of the U.S. and Canada this fall, Gunnar Strom will continue as Secretary-General until January 1st, when Bordo will take over.

ACCOUNTABILITY

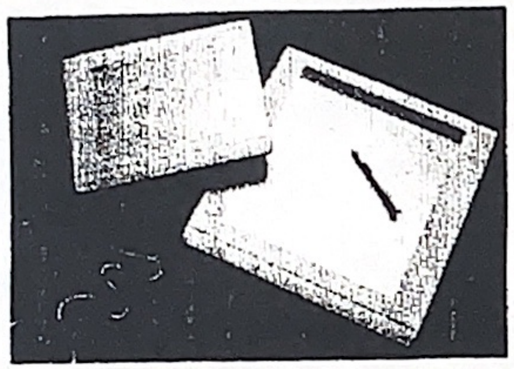
The Minutes of our Hiroshima meetings as well as the final drafts of the THREE YEAR REPORT and the STATEMENT OF FUTURE GOALS will be pblished in your next Newsletter. Accompanying these reports will be statements by each of our Board members concerning what he/she specifically hopes to accomplish in the next year. Prior to the Annency Festival in June, annual reports by each Board member will be published. This will allow you to compare verbal promise with subsequent action and should make all Board members more accountable to each other, and to you, the members. (Continued on page 9).

Forrest "Bud" Sagendorf, the cartoonist who drew Popeye, died at the age of 79 in Florida.

As a very young man Sagendorf met Elsie Segar, who first created Popeye. They became friends and Segar hired Sagendorf as his assistant. In 1959 Sagendorf, now the Assistant Comics Editor at King Features, took over both the daily and Sunday comic strips where he introduced new characters such as Granny and Dufus. He was the author of "The Art of Cartooning", in 1955, and "Popeye: The First Fifty Years" written in 1979.



(continued from Page 2)
First is AQUISITION - This is the part most animators will be familiar with, even if they've never touched a computer. Aquisition is a fancy word for getting the animation done in the first place. The most common method for this is animating on paper, using a peg-based registration system, and using a light-box to see through your drawings. It's still important to use an exposure sheet, so that later on, when your drawings are placed in a program to make them "pageflip" on the computer screen, the timing and order are correct. Some really computer-saavy animators can draw directly onto the computer using a device called a "tablet".



This is a flat slab of plastic with some nifty electronics underneath that detect where you are pressing a special pen to it. The pen and the tablet translate your drawing movements into drawings on the computer screen. If you can draw directy onto the screen with a tablet, you skip the next two steps, capture and cleanup, but I can hardly recommend this method, since the paper method generally produces superior animation, and allows the animation to be tested and approved before alot of expensive computer time is committed to a project.

CAPTURE

is the process of getting the artwork into the computer itself - translating the paper and line art into bits and bytes that the computer can understand and manipulate. This had once been called "digitizing", though that term has fallen from practice. The three most common devices for capture are Flatbed Scanners, Video Cameras, and Tablets. In all cases the registration peg-bar is affixed to the device, or affixed in a manner where the device can view it, the paper artwork is laid down one at a time and photographed, scanned or otherwise brought into the computer through these processes. Flatbed scanners offer the highest resolution,

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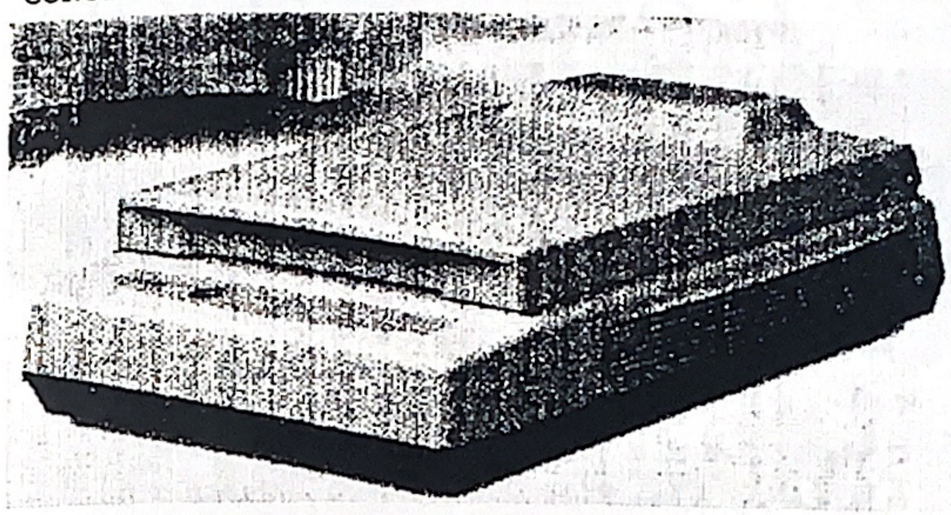

A vintage late 20th Century Scanner

but often require that the artwork be scanned in and then "rotated" ninety degrees, since most scanners only think in terms of legal or letter size pages. For this reason also, you may want to consider working in a smaller field size, or using letter size copy paper for your animation, if you are working with a flatbed scanner. Also be aware that when you digitize the art - you must lay it face down rather than face up - as if you were copying it with a xerox machine. Video cameras only allow you to shoot in "Tv" resolution, which is often lower quality than the computer screen. However, you can work in any field size, as well as shoot 3-D stop-motion minatures, or mixed medium animation. With a video camera, two things are required - proper lighting of the artwork, and a special card that allows the computer to "see" what the camera sees. Tablets offer a of degree of control -as what you are doing is laying down each drawing and then re-tracing over it with the special pen (like clean-up stage). A tablet works in computer resolution, but is limited as the field size of the art can never exceed the size of the tablet. My biggest complaint with this method is that the line density never varies (as you are tracing over it with a pen that redraws the art on the computer screen), and thus, the art becomes more plastic and less charming.

Freelance writer with credits in animated shorts, puppet films, gag writing, TV spots, etc. is interested in getting in touch with animators who are interested in collaboration. Please contact: Frank Brkic, 2450 Virginia Ave., NW, Washington DC 20037. Phone/Fax: 202-659-2880

25 YEARS OF SESAME STREET ANIMATION

A FESTIVAL OF SESAME STREET ANIMATION WHICH SPANS FROM WHEN THE SHOW FIRST AIRED 25 YEARS AGO TO NOW. THE FESTIVAL FEATURES SOME CLASSIC ANIMATED SESAME STREET CLIPS AS WELL AS CONTEMPORARY WORK BEING DONE TODAY.

MIXED THROUGHOUT THE PROGRAM THERE ARE ALSO SOME CLASSIC SESAME STREET MUPPET BITS FEATURING KERMIT THE FROG, GROVER, ERNIE AND BERT, OSCAR AND TELLY MONSTER.

THE SHOW RUNS 1 HOUR, 40 MINUTES.

JIM HENSON PROD. TELLY & OSCAR 01
UNKNOWN SOME MORE THAN MOST 01A
UNKNOWN I THOUGHT A THOUGHT 02
HUBLEY STUDIOS JUNGLE ABSTRACTS 03
BUZZCO JAKE SNAKE 04
BUZZCO BRUCE THE MOOSE 05
S. CRUIKSHANK ABOVE IT ALL 06
BRUCE CAYARD SECRETS OF PYRAMIDS 07
BUZZCO ITS HIP TO BE A SQUARE 08
DAVE DANIELS FRED THE FISH 09
W. WEGMAN GUESSING GAME #1 10
UNKNOWN MACHINE C-CAT 11
JIM HENSON PROD. AFRICAN ALPHABET 12
POLESTAR FRANKENSTEIN 13
POLESTAR TWELVIA 14
KLASKY/CSUPO UP DOWN BABY 15
KLASKY/CSUPO WATER CONSERVATION 16

L. DITRAPANI TRIP TO MEXICO 17
BRUCE CAYARD HAWAAIN SHIRT 18
LOCOMO GARGANTUAN 19
WILL VINTON CECILE: THE BALL 20
MICHAEL SPORN THAILAND 21
JIM BASHFIELD MONSTER IN THE MIRROR 22
JIM HENSON PROD. KING OF EIGHT 23
AL JARNOW MY FAMILY 24
JANE AARON RIVER 25
JANE AARON LAKE 26
KLASKY/CSUPO MOON SHINE SONG 27
KAREN AQUA DANCE TO THE RYTHMN 28
JIM HENSON PROD. 2 DOLLHOUSE 28
BROWN/CRAFTS FIRST LAST 29
JANE AARON NEXT TO SONG 30
WILL VINTON GAME OF MAKE BELIEVE 31
UNKNOWN PINBALL MACHINE 32
MORSE/ROSEBY NIGHT SOUNDS 33
JANE AARON ROOMFUL OF CHIC 34
ANIMAKERS IN MY BOOK 35
BILL DAVIS DOG-TV 36
BILL DAVIS 5 DANCING MEN 37
KAREN AQUA TEMPO:FAST/SLOW 38
PIXAR LUXO JR. UP DOWN 39
JIM HENSON PROD. DO DE RUBBER DUCK 40
J. ZAMMARCHI HERE WE ARE 41
WILL VINTON HAMMER TIME 42

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HIROSHIMA '94 JURY RESULTS:

Grand Prix THE MIGHTY RIVER Frederic Back (Canada/
Hiroshima Prize THE VILLAGE MARK BAKER (U.K.)/
Debut Prize LITTLE WOLF An Vrombaut (U.K.)/
Category A 1st Prize SCRATCH Caroline Cruikshank (U.K.),
2nd Prize COMIC BOOK I.D. Steven Dovas (Canada)/
Category B 1st Prize OSEI APPEARS Yasuhiro Nakura (JAPAN).
2nd Prize SWINGING IN THE SEESAW Tania C. Cancado Anaya (BRAZIL)/
Category C 1st Prize FROM HEART TO HEART Taku Furukawa (Japan),
2nd Prize IMAGINATION Koji Yamamuru (Japan)
Category D 1st Prize STOP ACTION FACES Paul de Nooijer, Menna de Nooijer (The Netherlands)
Category E 1st Prize 1 BRITANNIA, JOANNA QUINN (U.K),
2nd Prize CAVE Yoshiuki Okada, Hiroyuki Okui (Japan)/
Category F **1st Prize** SCREEN PLAY Barry J.C. Purves (U.K.),
2nd Prize A CUCKOO'S NEPHEW, Okasana Cherkassoba (Russia),
Category G 1st Prize THE WRONG TROUSERS Nick Park (U.K.),
2nd Prize DREAM OF A RIDICULOUS MAN Alexander Petrov (Russia)
Special International Jury Prizes REVOLVER Jonas Odell, Stig Bergqvist, Lars Ohlson, Martti Enstrand (Sweden)/SEAFARI, Mario Kambert (U.S.), THE PARADISE Nedaljka Vbovic (Former Yugoslavia), OOZAT Darren Walsh (U.K.)

Result of the ASIFA Board 1994-97 Election David Ehrich (U.S.) 425; Michel Ocelot (France) 420, Gunnar Strom (Norway) 409, Pat Raine Webb (U.K.) 406

SESAME STREET PROGRAM - CELEBRATING 25 YEARS
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JOHN SCHNALL CARD HOUSES L-LIM 43
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MO WILLEMS W 47
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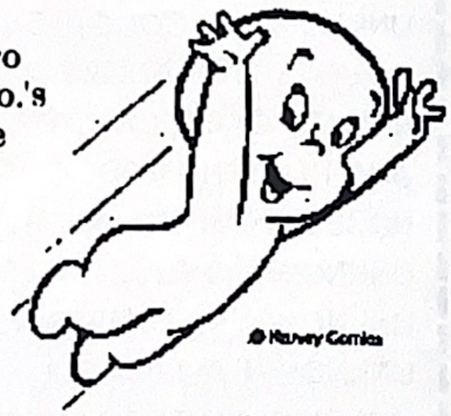
S. CRUIKSHANK BEGINNING, MIDDLE, END 71
EMILY HUBLEY LET SLEEPING DOGS LIE A

• N E W S •

MTV Animation is considering a move to Times Square. The new location would involve combining three theaters into an "MTV Studio Complex". According to the New York Post, the proposed 42nd Street location would have "a high level of interactivity as well as a lot of retailing."
Plans include a possible retail studio store on the premises. Furthermore, Planet Hollywood creator Robert Earl has pitched for an on-site theme restuarant, "MTV CAFE" which would feature virtual reality simulators in the form of high-tech helmets which would allow customers to "experience" playing on stage with their favorite rock stars.
Disney, Time-Warner, Sony, Bertelsmann and Marvel are also at various stages of opening "retail entertainment centers" in the 42nd Street District.

Steven Speilberg and Amblim Pro ductions are producing Harvey Co.'s "Casper the Friendly Ghost" to be released next year. Tne film will feature the latest in 3d computer graphics technology from Industrial Light and Magic.



Member News

Laurie Edmonds has been doing freelance caricature and cartoon work for a variety of clients, including Sheraton Hotels, Olympus and Nat. West.

Vanguard Media is nearing completion on 3 CD-Roms to be released by December. "The Cartoon Studio" and "R.CRUMB Screensavers" for Byron Preiss Multimedia and Time-Warner Interactive and "The Miriam Webster Dictionary for Kids" for Software Toolworks.

Laura Margulies has just completed a ten-second MTV-ID, an oil-painted Brazilian dance and capoeira (Brazilian martial arts). It is ready to air any moment.

Illustration from "Close to You" a film by Maciek Albrecht/ Fabrika Studio. (Illustration opposite page © 1994)

(continued from page 6)

CLEANUP is very simple and is exactly as the name sounds. Here you erase stray dots that may have appeared when you scanned or shot the art with a camera. This is simply opening each and every digitized picture and going through them one at a time to erase anything that isn't part of the art. Sometimes the art will require a bit of touching up at this stage as well, so it's important to have a well-trained and talented staff to handle this work. Here at our place, one additional quirk is added to the works - we do our scanning in a process called "grayscale" which scans the picture in 16 shades of gray rather than straight black and white. This trick provides better line quality in our opinion. When we do cleanup however, we must then carefully adjust the brightness and contrast of each image until the paper texture is gone from the scan, and then we make it a straight black and white (from a 50% threshold). Though more tedious and time consuming, we find the quality difference to be worth the effort.

I'll cover Coloring and Re-animating in part two of this article. END

"Close To You" © 1994 Macieck Albrecht

FESTIVALS

THOMAS A EDISON BLACK MARIA FEST.

Annual film and video competition. Exhibits winning and companion works will be screened at sponsoring institutions across the nation. Entry deadline for the festival is November 10th.
To receive an application:
Black Maria Film Festival
Dept. of Media Arts,
Jersey State College, 203 West Side Ave., Jersey City, NJ, 07305.
Phone: 201. 200. 2043.

WOMEN IN THE DIRECTOR'S CHAIR

14th annual Film and Video Festival. Films and videos directed by women since 1991. All entries must be postmarked no later than October 14, 1994.
For application and info:
Women in the Director's Chair,
3435 N. Sheffiled, Suite 202,
Chicago, ILL 60657.
Phone:312.281.4988.
Fax:312.281.4999.

WARNER BROS.

Warner Bros. Studios is now seeking professional artists with experience in the field of animation to create and staff its new Feature Animation division. Opportunites are available for artists with several years of professional experience in the following areas:

- **Animation**
- **Special Effects**
- **Computer Animation**
- **Layout (Scenic Illus.)**
- **Background Painting**
- **Storyboard**
- **Visual Development/Character Design**
- **Animation Technologies and Engineering**

If you are interested in exploring employment opportuniites, please mail or fax your resume to:

Warner Bros. Feature Anim.
Attn. Director of Recruiting
15303 Ventura Blvd., Suite 500
Sherman Oaks, CA 91403 USA
Fax: 818-981-4913 Tel: 818-954-7555

RESOURCES

Artists Welfare Fund- New York Artists Equity Assoc.

Assists visual artists, including film and video makers, with interest free loans of up to $2,000. Intended primarily for health-related emergencies.
Contact: 498 Broome Street, NYC , 10013. Phone: 212-941-0130.

Harvestworks Artist in Residence Program

Invites artists in audio, film, video, music etc. to apply for residencies to work on audio projects at NYC's Studio PASS. Regardless of technical skill. Contact: John McGeehan, Harvestworks, 596 B'Way, #602f, NYC 10012. Phone: 212-431-1130. e-mail: jfxm@echonyc.com

501 (c) (3)

Facilitates collaborative exploration of new technology with the arts and humanities. Co-sponsors "NEW VOICES, NEW VISIONS" international competition in conjunction with WIRED magazine and Interval Research. Contact: Alyce Dissette, c/o Voyager, 578 B'Way, #406, NYC 10012. e-mail: dissette@501c3.org

Visual Artist's Resource Book

The volume contains over 300 grants, awards, fellowships, residency programs and facilities for individual artists. The book has just been updated and is available for $12.00 plus $4.00 shipping from: Go Far Press, 9333 Kirkside Road, Los Angeles, CA 90035. Phone: 310-558-0487.

Interactive Multimedia:

Ehrlich Multimedia, a division of Times Mirror Multimedia, is seeking graphic designers, animators and production artists for software development projects: Contact: Ehrlich Multimedia: One Maynard Drive, Park Ridge, NJ 07675